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Architect

Special Issue

Wisconsin Society of Architects

Design Awards Program

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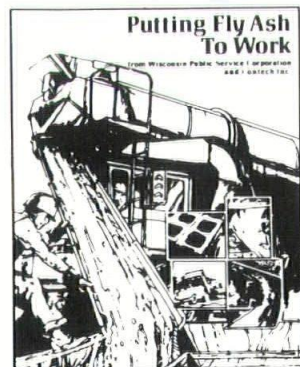
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Architect

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Kubala Washatko Architects, Inc.
Photographer: Mark Heffron

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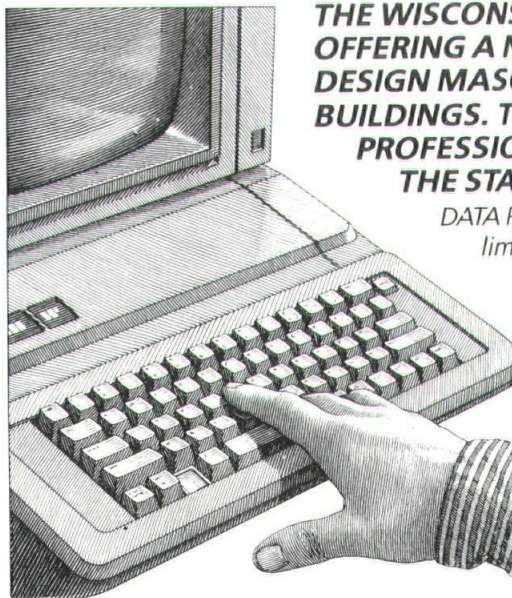
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This issue is dedicated to the six architectural firms who received 1989 WSA Design
...to recognize and
Awards. Over the years the WSA Design Awards Program has been in existence, its
promote excellence
purpose and general aim have remained constant: to recognize and promote excellence in
in architectural
architectural design by Wisconsin architects.
design. . .

This year, out of a total of 81 submissions, five projects were selected for Merit Awards and one project for an Honor Award by a distinguished jury which included Anthony Ames, AIA, Atlanta, Carol Ross Barney, AIA, Chicago, and Charles Herbert, FAIA, Des Moines.

The design attributes most agreed on by the jury this year were simplicity and straightforwardness. Your review of this issue will confirm that the award-winning projects reflect these characteristics.

The composition of the awards jury differs each year, and this sometimes results in a surprising chemistry between the jurors. Projects deserving of design awards often are chosen by the jurors independently of each other.

Don't be discouraged if your project was not selected by this year's jury. Instead, consider the advice offered by award-winning architect Hugh Newell Jacobsen, FAIA, in his presentation at the WSA Honor Awards Banquet, "If this jury didn't select your project, enter it again and keep entering it until it wins."

On behalf of the WSA Design Awards Committee, congratulations to the architects, owners and contractors involved in this year's award-winning projects.

*Emma Marcari, AIA, Chair
WSA Design Awards Committee*



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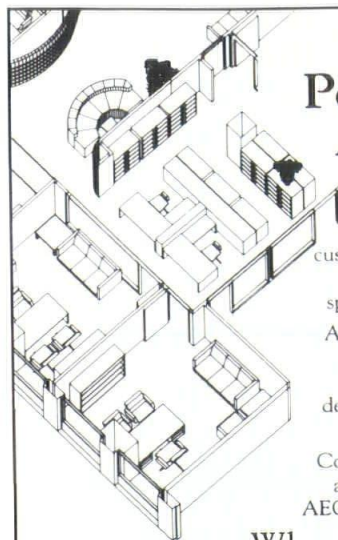
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How to Help a Design Jury Choose Your Project

Every architect has built at least one award-winning project during his or her career — the only problem is getting others to recognize the outstanding design with an appropriate award. Despite the obvious quality of your project, it may go unrecognized by jury after jury, an over-sight often attributed to a particular jury's bias. But the real reason may be the way you submit your work.

Award juries are required to screen scores, if not hundreds, of entries. In the initial screening, a submittal that doesn't explain itself clearly often is passed over without full consideration.

Architectural design awards programs generally ask for three types of information: written descriptions, plans and photographs. By using these media effectively, you can increase significantly your chances of being considered for an award.

Tell It Like It Is

Written descriptions are not always the first thing a jury evaluates, but what you say about the project can weigh heavily in a jury's decision. The project description is your chance to tell jurors what they *can't* see in the photographs and to explain more fully what is shown in the plan. Juries are concerned about what the client's program is, how the design responds to the program and to the user, how the project addresses the environment and adapts to the site, and other considerations that went into the design.

Most project descriptions are drawn from marketing brochures, or read as if they were. Descriptions of features that are, or should be,

obvious in photographs are of little help to a jury in deciding what constraints the architect was working under and how he or she responded. Often, an innovative or creative response to difficult design parameters can favorably influence a jury.

As an example, one project in a recent design awards program included only a single, cryptic sentence as the project description. On the basis of such incomplete background information, the jury was unable to determine if the project was new construction, a remodel or an addition. Although the project had many qualities that the jury admired, the lack of program information made it impossible to consider the project for an award.

Plans may be one of the most overlooked aspects of any submission. Many architects submit the fewest number of plans possible and often do not include important sections, elevations, or site plans. Once a jury has seen the photographs and read the description, the plan often becomes the final factor in determining the merits of a project.

One jury, in evaluating a research center, spent quite some time looking at the plan to see if the circulation patterns really worked. Only two general floor plans were provided and the jury was unable to determine how different programmatic areas worked together. In fact, several crucial areas glowingly described were not represented in the plan. As a result, a potential award-winning project was dropped from consideration.

One firm, which has received numerous awards over the years, often prepares drawings and plans specifically for design award competitions. Working drawings are not always the best representation of a project and clear drawings make it easier for a jury to see how the design elements work together. The best advice is to provide sufficient plans to explain the project fully to a jury, including a site plan, representative floor plans, and any important sections or elevations. As one juror for a recent awards program commented, "In some cases it would be helpful to have plans of a wall detail or other significant features of the project not shown in other standard plans."

Picture This

The final area of consideration is possibly the most important, and in many ways the most controversial, feature of any architectural awards program. Although awards programs are often criticized as "photo contests," photographs are still the most practical and immediate method of evaluating the architecture. Most jurors recognize the seductive appeal of photography and are able to distinguish outstanding photos from outstanding design, but poor quality photographs are the surest way to keep your project from being considered.

There is no question that architectural photographers are expensive, but the investment can be a wise one for you and your client. In addition to improving your image in awards programs, the availability of good quality photographs can make it easier to have your work published. As incredible as it may sound, every design award competition has projects submitted with

photographs that are out of focus, badly exposed, and too grainy to be legible. Many firms rely on someone in the office to photograph their latest projects. Talented amateurs may be able to do the job in some cases, but the photographs not only have to show the important elevations of the building and significant design features, they also capture the spirit of place that makes the architecture unique.

One architect tells the story of the difference photography made to his firm: "When the project was completed, we were so sure it was an award-winner that we didn't think we needed an architectural photographer to show how great it was. I went out and took photographs myself and we entered the project in several design competitions. After having the project turned down flat in competition after competition, I contacted a juror for one of the awards program. I asked him why the project wasn't receiving any recognition. He told me that the photographs were so unclear the jury couldn't really tell what the architecture looked like.

"We hired a photographer to reshoot the buildings. When the prints came back we entered the project again in some of the same programs we had participated in earlier, in addition to other competitions. The project has since won four top awards for design."

A final point on photographs: artistically contrived shots that look good in a photographer's portfolio are not the best way to show off *your* work. The shadow of a tree falling across the floor tells a jury nothing about your project and can distract more than enlighten.

Best Advice

The best advice in entering any awards program is "when in doubt, follow the instructions." In some particularly rigid programs, ignoring the instructions may get you disqualified even before judging begins. In most cases, not providing the required information will hinder a jury's ability to understand what your work is all about.

Give your award-winning projects a chance. Tell the jury what they need to know about the requirements of the project, not how wonderful it looks. Show them the plans necessary to evaluate such things as circulation and relationships between different programmatic areas. And get the best photographs you can afford to show the building's design elements and reveal its relationship to the surrounding environment.

A national, regional or local architectural design award can be an important marketing tool that allows your project and your firm to gain recognition in the press and with the public. Be sure to give your work every chance to receive the honors it deserves.

EDITOR: This article appeared in Architecture California.



Merit

Project

Fitchburg Community Center

Architect

Potter, Lawson & Pawlowsky, Inc.

Contractor

J.H. Findorff & Sons, Inc.

City

Fitchburg, Wisconsin



Jury Comment

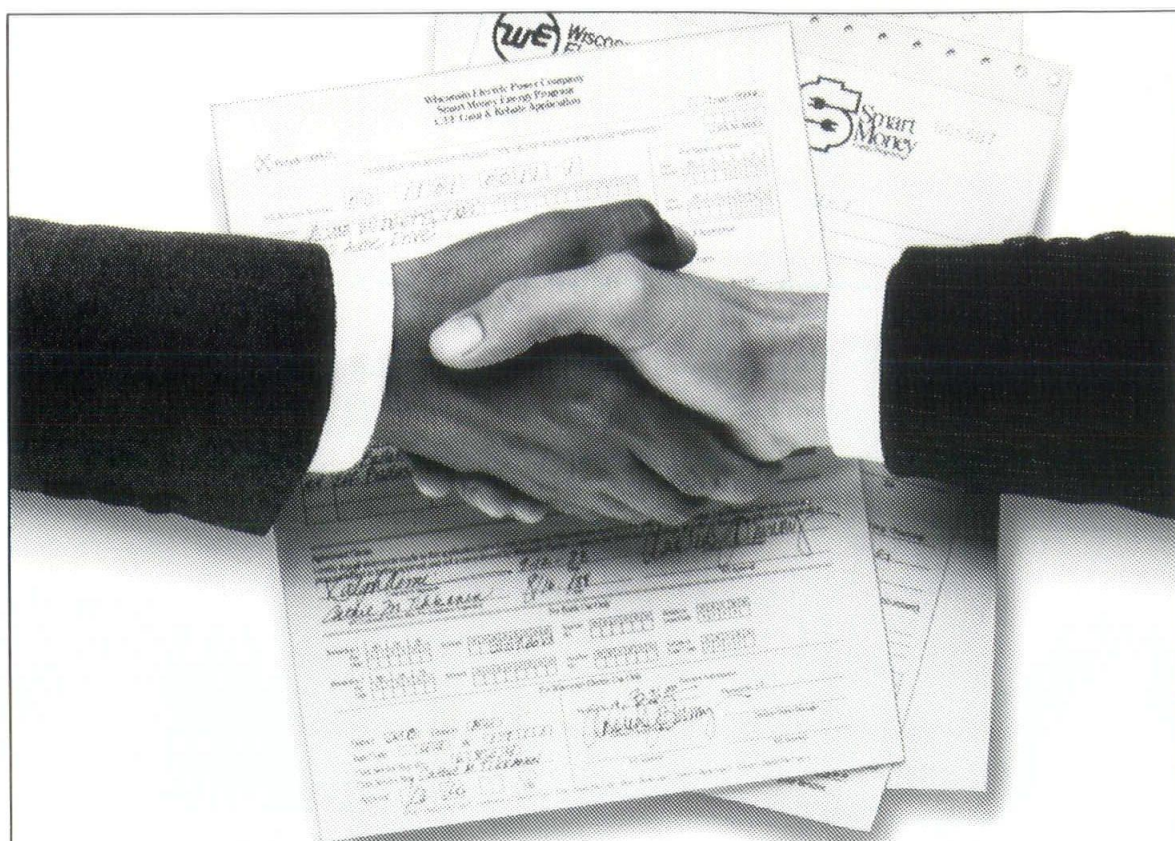
This building creates a place in a new town that is only beginning to have orientation. The prairie school motif recalls Wisconsin vernacular; and the plan helps pull together both car traffic and pedestrian traffic. The view to the State Capitol is one of importance and is the rationale for the rotation of the plan.

This Community Center is the first public building constructed for a newly incorporated city in central Wisconsin. At 16,000 square feet, it includes meeting rooms, kitchen, dining room, crafts room, and supporting offices and storage rooms. It is part of a projected complex to include a city hall and library. The gently rolling site is bordered by a new office park, residential suburbs and farmland. The Community Center was seen as a place where, through dialogue and activity, a community persona would begin to develop.

The building is spirited and festive. The design mediates images found throughout the city, including those of industrial sheds, agricultural out-buildings, and prairie style businesses and residences.

The sloping site suggested a two story plan, each floor with its own entrance, allowing concurrent use by different groups. Corridors are seen as important spaces where chance encounters and impromptu discussions can occur, furthering the bond between residents. Planning for the site follows the orthogonal layout of the city. However, this grid is interrupted by rotation of the plan for focus on the State Capitol. The convergence and view affirm this site as a central public place.

Photography, James T. Potter, AIA



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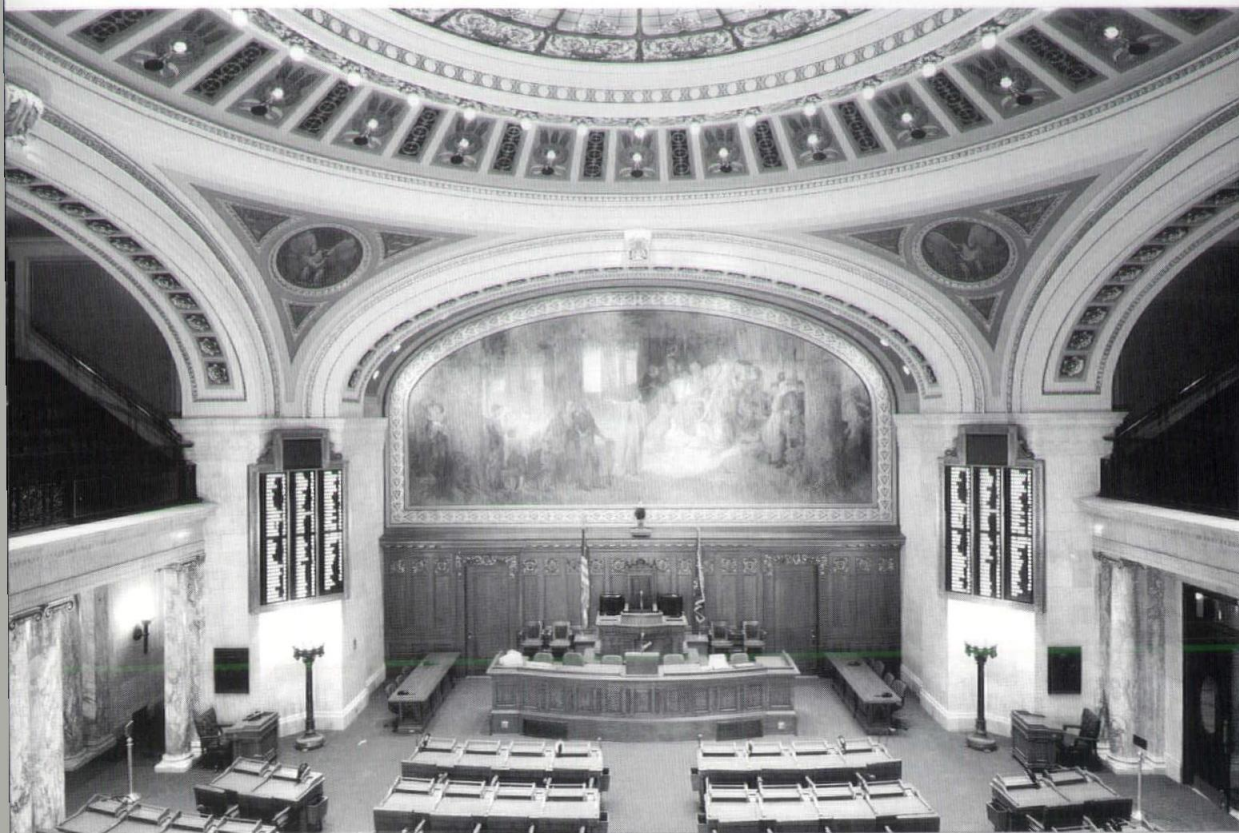
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Merit

Jury Comment

This is one of the best restorations we've ever seen. This project is important because it's a building that should be restored. The building is important culturally, socially, and in terms of architecture and decoration. This was a no-nonsense restoration. They did the research and uncovered the underlying technical solutions to their problems. It should be recognized as a job well done.



Project

Assembly Chamber Restoration

Architect

*Bureau of Architecture, Division of
State Facilities Management*

Contractor

Carley Wood Associates

Decorating Contractor

Conrad Schmitt Studios, Inc.

City

Madison, Wisconsin

The Chamber was constructed in 1909 and represented one of the finest examples of the Beaux-Arts Classicism style of architecture in the Midwest. By the mid 1980's the room required extensive remedial work as well as replacement of lighting, sound and voting systems. In 1986, the Legislature decided to restore the Chamber. Although several renovation projects had taken place within the Capitol, this project would be the first to attempt to accurately restore the original character of the space by removing past alterations and replacing missing elements.

The restoration process began with extensive research to determine all facets of original design, current availability of replacement materials and possibilities of integrating contemporary electronic systems within the context of the space. Restoration was accomplished through cleaning and/or refurbishing many elements. These included woodwork, marble, brass and leather doors. The original decorative scheme was re-created and original lighting duplicated. Nineteen oil-on-canvas murals were restored. The project also integrated changes in sound and voting equipment while preserving important original features of the Chamber. The sound system speakers were concealed behind decorative grilles and supplementary lighting was integrated into the drum panels. The podium desks were reconstructed to mimic the original configuration and detail while integrating computer controls for sound and voting systems.

Photography, Eric Oxendorf



Project

St. John United Church of Christ

Architect

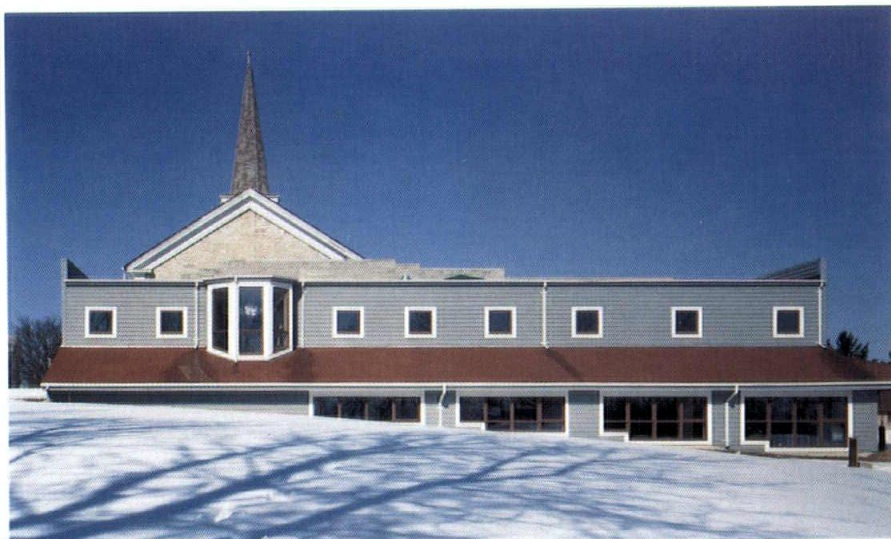
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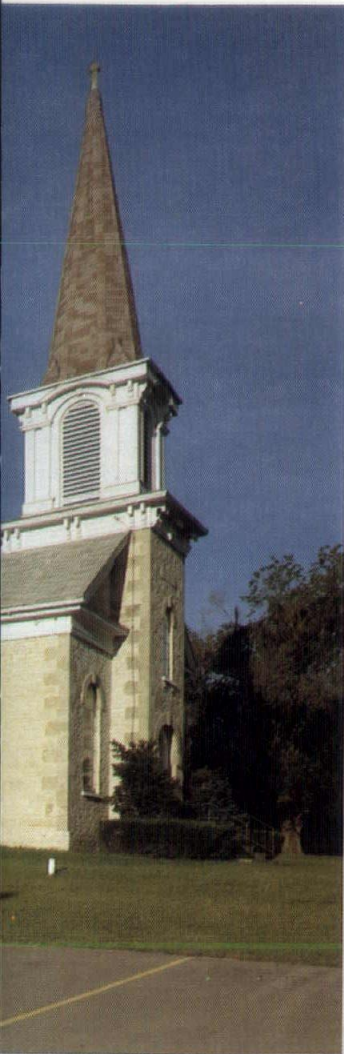
Contractor

JBj Construction

City

Germantown, Wisconsin

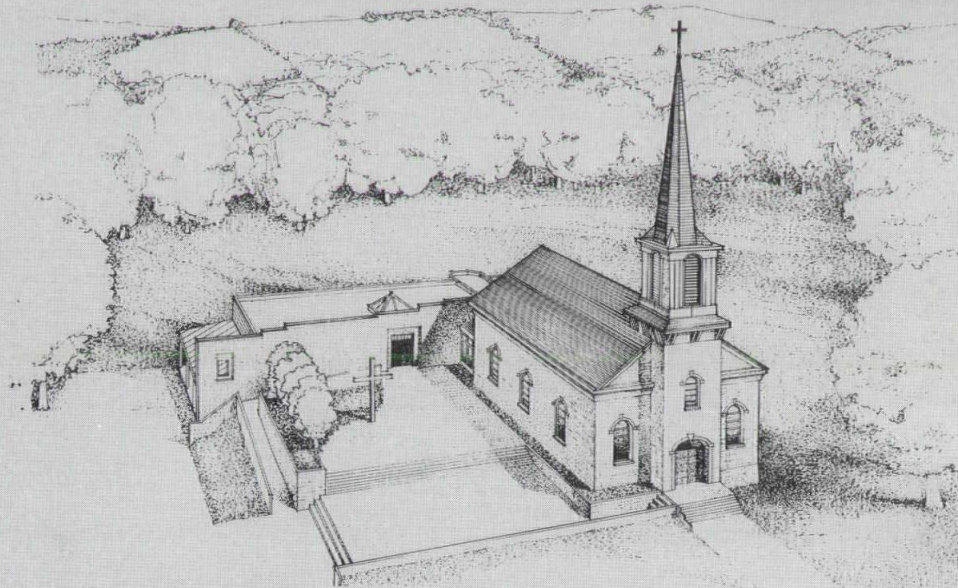




Honor

Jury Comment

The addition helps create a space next to the existing church where it can be used by the congregation. The plan is very clear and straightforward. The new building defers to the existing church, allowing it to retain its presence on the site. The addition maintains the sculptural quality of the original church. Functionally, it adds space that the congregation needed; and it does so in a way that's pleasant and interesting.



The project involved the design of an addition to and remodeling of the original 19th century stone church building which is listed on the National Register of Historic Places. The client's main concerns were the lack of areas for socializing before and after services, as well as a shortage of space for offices, meetings, and receptions and other social functions, and to provide the much needed office and fellowship space without devastating the original structure.

The creation of a large foyer at the front of the church would most certainly have ruined the lines of the existing facade. The architects felt that the best way to preserve the original structure's pristine form was to locate the narthex at the rear of the church and hide the new construction behind a stone wall. Although the programmed space is almost twice the area of the old church, the wall creates a plane of visual separation between old and new and shapes an outdoor room at the new entry area. It also allowed the addition to be constructed of materials less costly than stone. A limestone veneer, which closely matches that of the original church, was used only on the wall's north facade. The nave has been enlarged by a glassy transition zone with cemetery access, while a skylit aedicula mediates between sanctuary, new narthex and stairway to the fellowship hall. In addition, the upper level of the new construction provides office/administration space. The scheme adds extensively to the church without diminishing the iconographic power, purity and grace of the original church.

Photography, Mark Heffron



Merit

Jury Comment

This project solves the problem of a building where another art form, the exhibits, takes over the primary interest. It serves as a perfect canvas for the maritime exhibits within. It is simple and straightforward. The building is handled in a very controlled and restrained way.



Project

Manitowoc Maritime Museum

Architect

Heike/Design Associates, Inc.

Contractor

Hoffman Brothers, Inc.

City

Manitowoc, Wisconsin

For more than 20 years, the Manitowoc Maritime Museum had temporary homes, for the most part in donated, makeshift space. In 1983, the Museum Board of Directors made the commitment to build a facility designed specifically for the growing programs and exhibits. The challenge was to design a living expression of the character and spirit of the city, its Lake Michigan shoreline, and its Great Lakes maritime history.

The new Manitowoc Maritime Museum is located on a tight north waterfront site near the city's harbor and tourist development areas. A concrete-paver, banner-lined walkway with period lighting invites pedestrians to enjoy the waterfront. These same colorful cloth banners are used on the street side of the building to draw attention to the open structural steel, drive-up canopy and entrance. Straightforward use of decorative, concrete block on the exterior, intentionally lacking detail, builds a mystery and creates a backdrop to the treasures inside. Research into other materials, forms and colors (black, red, white and rust) found up and down the Manitowoc River and Lake Michigan shoreline, provided environmental clues which were used in the design of the building. A two-story, glass wall entrance, rounded at the top in the shape of a submarine periscope viewer, provides an outline for a barrel vault atrium which divides the facility's public and private areas. The galleries are located on two levels, creating an interesting depth while making best use of a small, sloping site. Strict light control enhances the exhibits. Sophisticated climate controls protect the priceless collections.

Photography, Ed Purcell, Purcell Imaging



Merit

Jury Comment

The way the classroom pods were handled is very successful and appropriate for the location of the building, particularly the light monitors which filter light into the classrooms and also provide a means of ventilation. The classrooms really work as educational spaces. They're stimulating; the light and space varied; and the detail is interesting. This design is what school design is all about, making learning fun.



Project

Country Isle Elementary School

Architect

*Miller Meier Kenyon Cooper
Architects & Engineers, Inc.*

Contractor

Robert F. Wilson, Inc.

City

Fort Lauderdale, Florida

This elementary school is the first to be built using a prototype design developed by the architectural firm. The community's school board required flexibility of design, energy conservation, and easy-maintenance materials. It was also important that the schools would become part of the residential communities they serve.

The solution was to design a campus built around permanent core structures consisting of the administrative offices, student guidance, cafeteria with music and art laboratories, and a media center with library and state-of-the-art computer learning center. The classrooms were designed in clusters to surround the core and accommodate 780 students. Without disrupting the functional design of the core facilities, classroom clusters can be added or subtracted according to site configurations and population changes from school to school. The classroom clusters are arranged around landscaped courtyards and are interconnected by low, covered colonnades that reflect the child-size proportions of the school. Ten-foot deep overhangs shield the windows from the tropical, white-hot sun. Each classroom is designed with sloped cathedral ceilings topped by glass block clerestory cupolas which filter natural daylight into the interior. With two to three outside exposures, each classroom can be naturally ventilated through operable windows; a ceiling fan assists in circulating the fresh air.

Photography, Steven Brooke



Merit

Jury Comment

The addition to the stadium is very simple, straightforward and restrained. It fits well with the context and provides a pure and clean backdrop for the stadium. Its simplicity ties the entire stadium together and gives it more unity. It does a good job of integrating the press box.



Project

Lambeau Field

Press & Private Box Addition

Architect

Berners-Schober Associates, Inc.

Contractor

*J.C. Basten Construction Company,
Inc.*

City

Green Bay, Wisconsin

The program was to develop a series of luxury private viewing suites for observing NFL football contests in a controlled and entertaining environment. The site of the project is the existing Lambeau Field grandstand which is a free standing symmetrical structure situated on a sloping grade in a vast expanse of parking. There was an existing four level press box on the stand's west side and a continuous 6 feet high vertical ribbed metal panel enclosure for the remaining perimeter. The design solution places two levels of tiered viewing boxes on the two sides of the grandstand which accommodate 1,150 additional Packer fans. The structure follows the graceful curve of the existing stadium producing an uninterrupted 25 foot high by 330 foot long glass and steel facade enclosure completing the stadium seating form. Each side is served by a pair of high speed elevators and four stair towers. Each box is equipped with its individual executive kitchen and lounge in addition to the two rows of seating.

This solution is composed of basic building materials incorporating metal panels, concrete block, and exposed structural steel frame. Yet, through its directness, simplicity, and overall proportion achieves an intriguing addition to an existing stadium.

Photography, Hermann Studio

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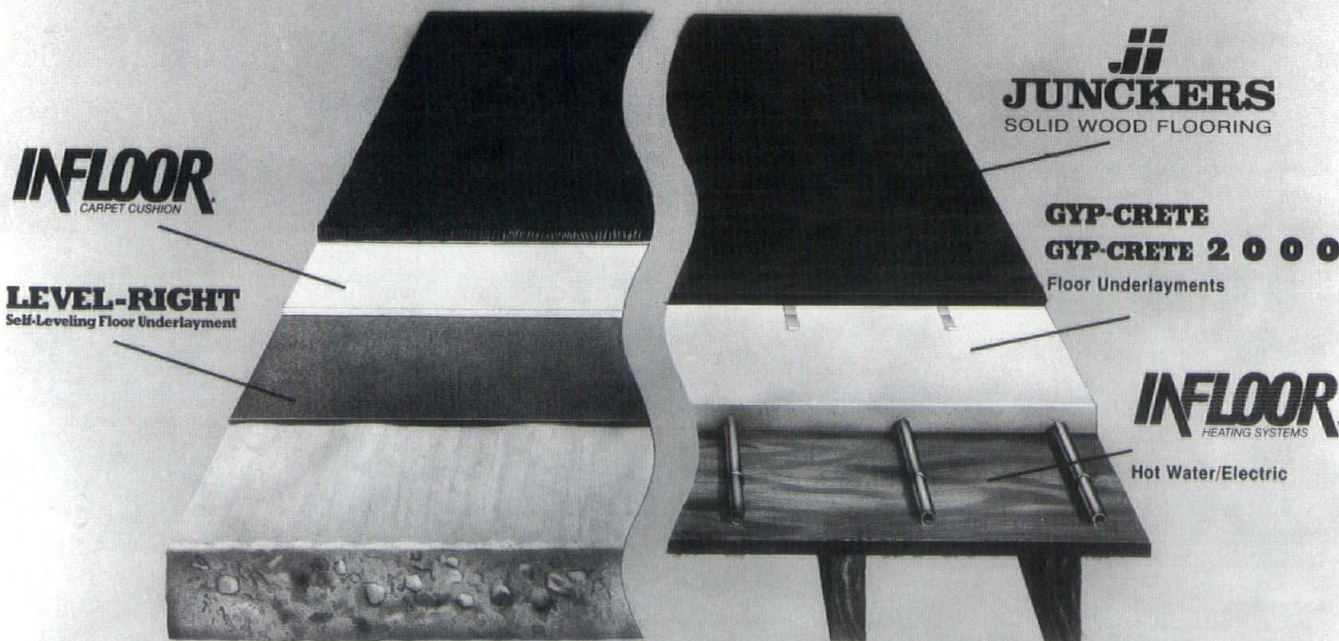
QBS

The Wisconsin Society of Architects has recently held several QBS round table sessions with members around the state to evaluate the Qualification Based Selection Program.

If you would like to receive a copy of the documented conclusions resulting from these meetings, or would like to share your thoughts with us regarding the QBS Program, contact Darius Van Fossen, WSA QBS Facilitator.

Call 608-257-8477 or drop a note to the WSA office, 321 S. Hamilton St., Madison, WI 53703.

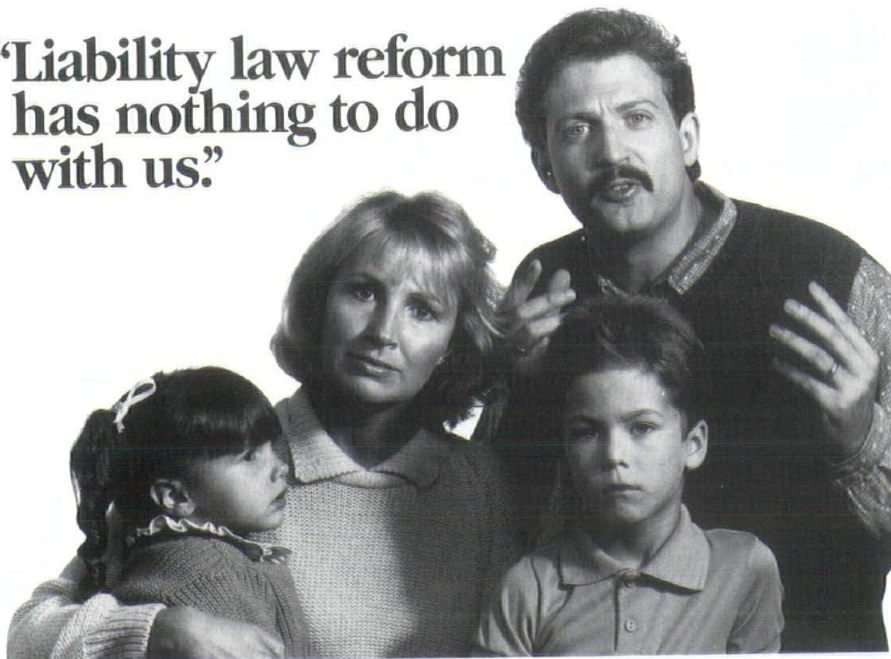
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incurs such a suit, or simply can't afford the insurance to protect against such actions, you might find yourself out of work.

And the perverse part of it all is the injured parties usually get only a portion of the awards. So why don't we reform these outdated laws? After all, nine out of 10 Wisconsin residents favor reform. And 25 other states have already reformed their liability laws, while many others are in the process. But not Wisconsin!

Maybe we just haven't become enraged enough to demand that our legislators get with it.

It's time to end this madness. Speak up... call or write your state legislators and local editors. Tell them it would be a shame if a progressive state like Wisconsin were the last to reform unfair liability laws.

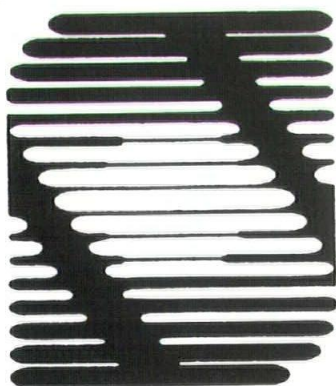
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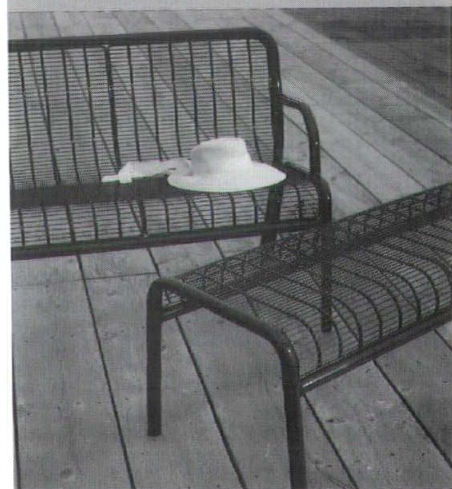
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The Well-Designed House

Award-winning architect Hugh Newell Jacobsen, FAIA, has grown weary of loud-mouthed buildings. In an entertaining speech at the 1989 WSA Honor Awards Banquet, Jacobsen kept talking about the importance of getting buildings — houses, academic halls, whatever — to sit down and shut up.

"Good architecture is like a well-mannered lady," he said. "It doesn't shout at its neighbors."

Jacobsen, a Washington (D.C.) architect, has won more than 90 architectural awards, including half a dozen national awards from the American Institute of Architects. Unlike many architects with heavy-hitting reputations, however, Jacobsen continues to design houses — an activity that apparently turns some people off.

"If they find out that you do houses, it's like you have some terrible social disease," he said.

Jacobsen takes great pride in being a generalist who designs large and small projects all over the world — from a house, say, in the mountains of New Mexico to the renovation of American diplomatic quarters in Paris.

His houses are well-mannered stunners. He designs for people who want to park boats that draw 6 feet of water next to their homes or for people who want a cozy spot in the mountains to stash their 6,000-piece collection of American folk art.

Still, much of what he said is as true for more modest homes as it is for the jaw dropper's he designs. Here are some of the design principles that guide Jacobsen's thinking, stated in his articulate yet offhanded manner:

- Every house should have a place to go when you feel out of sorts.
- The approach to a house should be like a drum roll, and the outside of it should spark the viewer's curiosity, raise some questions. Once through the door, though, the place should answer the questions, satisfy the viewer. In short, it should deliver.

A color slide of a house near Lexington Ky., glowed on the convention hall wall. It was a view from the road, with the house in the distance, standing alone, like a graceful white line hugging the crest of a dark green hill. The drum roll.

From the distance, it didn't look quite like a house. Each glimpse, as the camera advanced, sparked a question: "Is it a branch of some insurance company?" Jacobsen said. "Is it a girl's school that's gone bad?"

And then, with shots of the interior, the delivery: It's a house all right, a beautiful, bright, modern thing with loads of glass, white columns and an ever-changing perspective of the green Kentucky hills.

"The obligation of an architect is to create a sense of place," Jacobsen said. He seems to have created a sense of place within himself as well as in his buildings.

"I am a very happy man," he said. "I can't wait for someone to come up at a social function and ask that all-American question: What do you do?"

He loves being a architect, loves practicing his craft to the point of scribbling on the backs of barf bags as he flies to or from one of his many out of town projects.

"It's the privilege of not only being able to read entire cities" through the style and age of their buildings, he said.

"It's the privilege of building a building. We're all in this thing to leave a footprint in the sand, aren't we? No one wraps fish in our work."

EDITOR: This article is reprinted with the permission of The Milwaukee Journal.

AIA and Antitrust

AIA and Antitrust: A Guide for Compliance has been prepared to outline the antitrust laws and the kinds of conduct they permit and prohibit. The following principles and prohibitions are excerpted from the AIA guide. Basic antitrust principles include:

The fundamental principle of the antitrust laws is that any agreement between two or more competitors that unreasonably restrains trade is unlawful.

It is important that members take care, not only in AIA activities but whenever acting together, that they do not unreasonably restrain competition among themselves or with others.

No special form of words is necessary for an agreement to exist. Any informal understanding by competitors to undertake jointly a particular course of conduct is sufficient, and it is illegal if it restrains trade unreasonably.

The antitrust laws require you to act as the independent entrepreneurs that you are in competitive society. Architects must make independent business decisions.

Prohibited practices include the following:

Price-fixing. Agreements between or among competitors that tend to raise, lower, set, or stabilize prices at any level are unlawful. You and your client normally and, of course, lawfully agree on the price or fee your client will pay for your services. They are agreements negotiated between service providers and clients, not agreements for their joint work on any project.

- **Boycotts.** An agreement among competitors not to deal with a potential client, a supplier, or another competitor is generally unlawful.
- **Divvying up of Business.** Architects acting alone or in firms may accept or decline any commission they choose, but an agreement among competing architects to divide or allocate clients or markets is unlawful.

In summary, the antitrust laws exist to ensure that our economy remains vigorously competitive. In his closing statement to the AIA, Ted Pappas, FAIA, AIA president, stated, "In fulfilling its purpose of enhancing the well-being of architects and elevating the profession, the AIA must recognize the pervasive influence of the antitrust laws on its activities. Just as we are the beneficiaries of a competitive economy in which free enterprise thrives, so are we obligated to observe the rules that secure those benefits for others as well as for ourselves."

If you are unsure about what the law requires in a particular instance, expert advice is readily available from the AIA's General Counsel's Office. "No question is too slight to raise. It is in everyone's interests that you consult counsel early in a project before decisions are taken, because there is almost always a legally proper and effective means to achieve your program goals and objectives," AIA says in its introduction to the *Guide*.

For further information, contact WSA office or David Perdue at the AIA at (202) 626-7379.

NCARB Exam

The Associate Members of the Southeast Chapter would like to thank the following professionals for their time and talents in helping them prepare for the NCARB exam!

William Wenzler, FAIA
Mark Ernst, AIA
Lisa Kennedy, AIA
Russ La Frombois, AIA
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Bob Greenstreet
David Torphy, AIA
Jack Heisler, AIA
Rich Bubbs, P.E.
Mike West, AIA

New Plan Room Facility

The Wisconsin Chapter, Associated General Contractors has announced the establishment of BID + NETWORK. The central feature of BID + is a Madison-based plan room facility. BID + members also will receive a weekly report of up-to-date bidding information and other comprehensive services for general contractors, subcontractors and suppliers in Wisconsin.

In order to have a complete plan room inventory of project plans and specifications, BID + asks that you place them on your mailing list to receive project plans and specifications, lists of prospective bidders and bid results. Send this information to: BID + NETWORK, 4814 East Broadway, Madison, WI 53716, Attention: Louise Peterson. If you have questions, please call BID + at (608) 221-3148.

Design Firm Fees

The results of the 1989 Professional Services Management Journal (PSMJ) Design Services Fee Structure Survey show rising billing rates and other signs that design firms are still increasing fee levels.

According to PSMJ's Publisher, Frank Stasiowski, "This is the fourth straight year we have seen fee levels increase. The strength of the economy is still at a level where design firms can pass their cost increases onto clients."

The survey found median hourly billing rates for principals to be \$90, up from the \$85 found in last year's survey. Billing rates for other staff levels also showed increases of 3% to 6% over last year.

PSMJ's Director of Research, Bill Fanning, said, "Not only are firms increasing staff billing rates, the survey results indicate that more firms are increasing the number of items billed as reimbursable expenses and are increasing the mark-up on these items."

The survey results also indicate that firms are tightening other contract clauses which have an impact on fees and collections. More firms are now including limitation of liability clauses, increasing interest charges on late payments, and requiring up-front retainers from clients.

VTAE Drafting Competition

Winners of the 1989 VTAE Drafting Competition sponsored by the WSA included the following students: Susan Olson, NWTC, *First Place*; Bradley Hoernke, MATC, *Second Place*; and Steven J. Koltz, NWTC, *Third Place*. The following students received Honorable Mentions in this year's competition: Paul Allan Perez, MATC; Bernard DeCleene, NWTC; and John Richart, MATC. A total of 51 students from four VTAE Districts submitted drawings this year.

The WSA established this annual drafting competition for students enrolled in architectural or civil structural drafting courses in Wisconsin's VTAE system. The goals of the competition are to open the lines of communication between WSA members and other groups and individuals involved the planning of the built environment and to encourage excellence in technical training. The requirements of the competition are left open so the instructors and students can determine the information to be presented on the entry.

The winning entries were displayed on the exhibit floor at the 1989 WSA Convention. Thanks are in order for Jim Schlueter, AIA, who coordinated the competition again this year, and the jurors . . . Tim Larson, AIA, Michael Swinghammer, David Hannu and Mary Gagner.

Hillside Home School

Frank Lloyd Wright's Hillside Home School, located on the grounds of Taliesin near Spring Green, is open for tours through October 29, 1989. Guided tours are conducted every day of the week on the hour from 9 a.m. to 4 p.m. The 45-minute tour of the 1902 Prairie-style structure is \$5 for adults and \$2 for children under 12.

Four new models have been added to the exhibitions in the Dana Gallery and Roberts Room, offering visitors a rare opportunity to see several of Wright's unbuilt projects in three-dimensional form. Among the new models featured are the Mendota Boat House, the Nakoma Country Club, the Monona Terrace Project and the Sundt House. Of these, only the Mendota Boat House was constructed, but it was later razed.

In addition to the exhibit, visitors explore Hillside's intimate theatre, colorful living and dining room, and the large drafting studio where Wright worked and trained his apprentice architects. Reservations are not required for the tour; however, groups of 15 or more should make advance arrangements. For more information call or write: Taliesin, Route 3, Spring Green, WI 53588, telephone (608) 588-2511.

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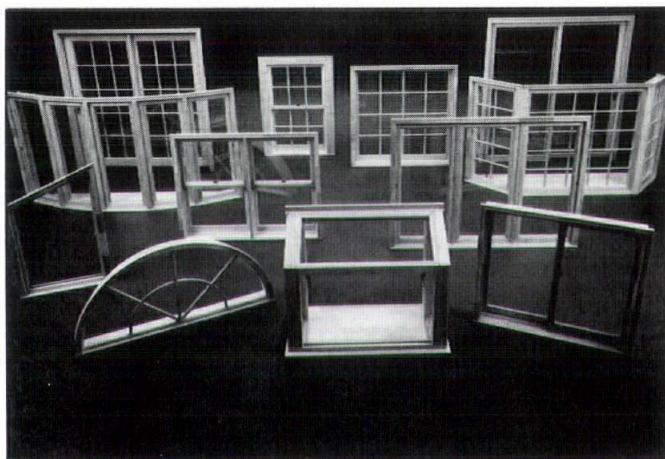


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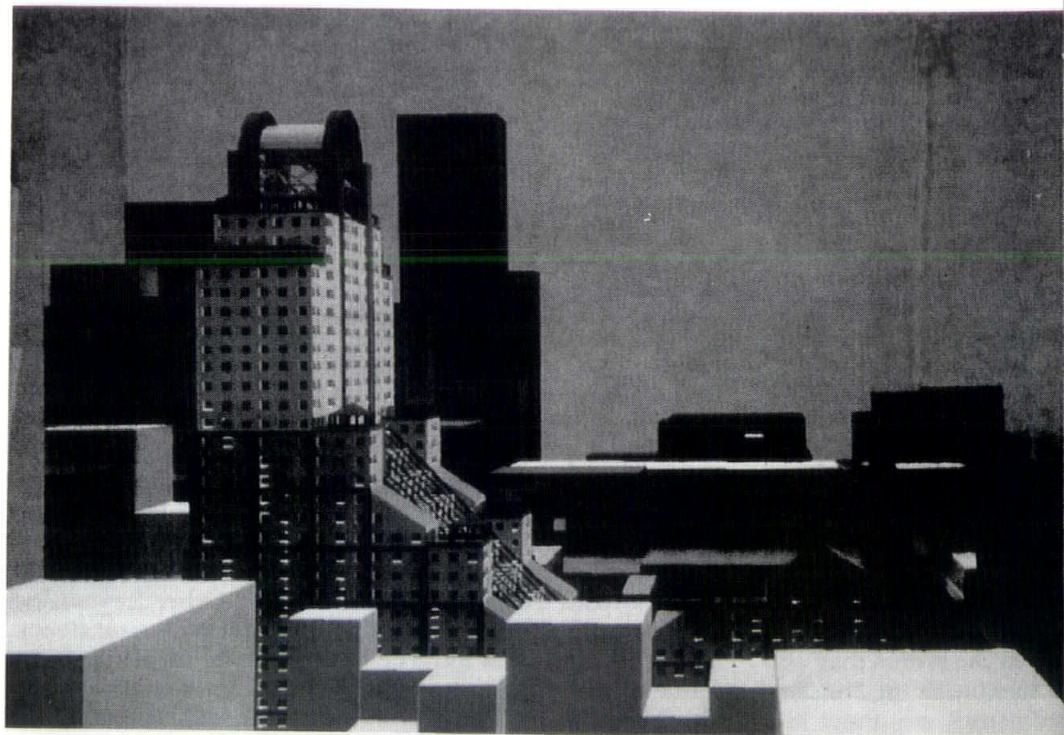
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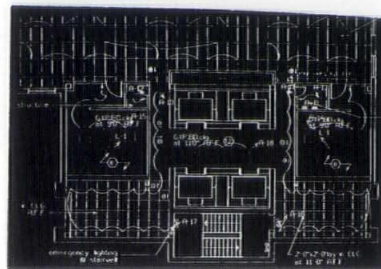
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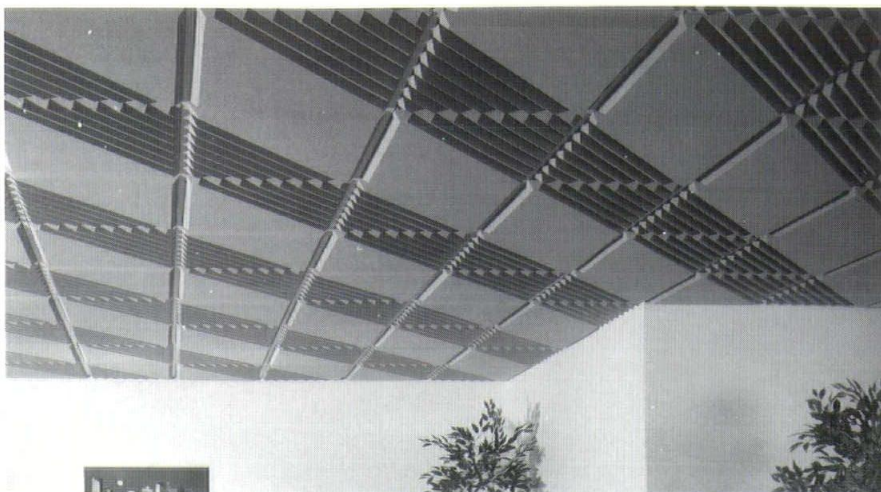
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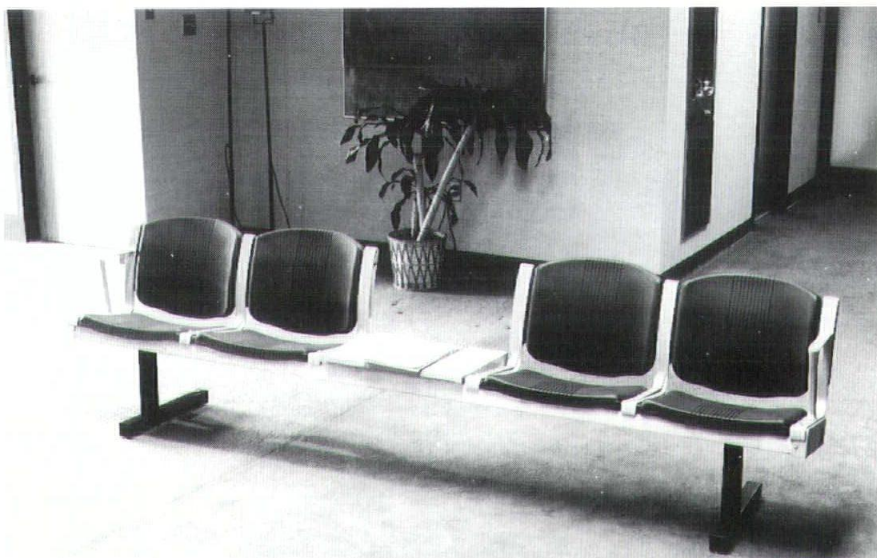
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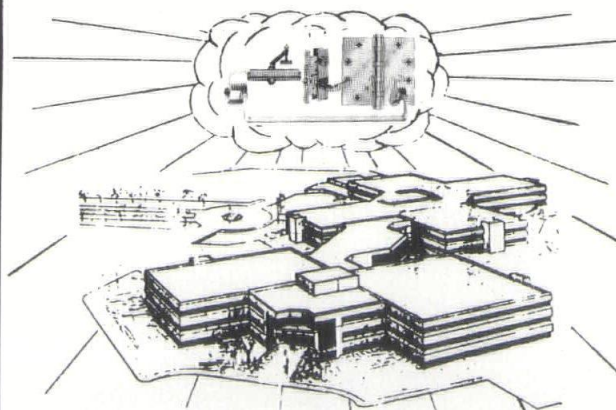
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RIGHT... FROM THE START

Just 55 minutes at the start could save you thousands of dollars on your next parking structure.

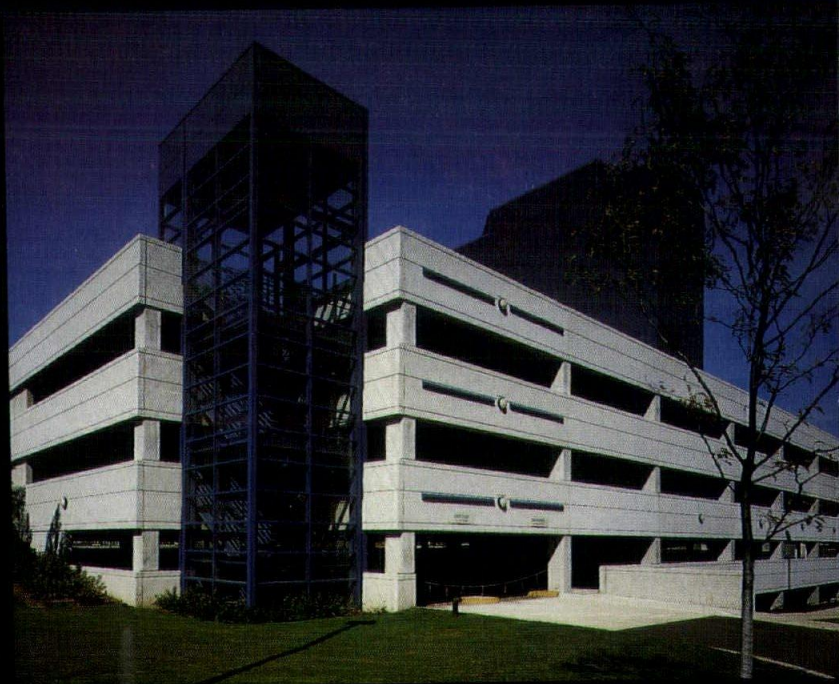
That's all it takes to get crucial planning advice from our specialists.

In 55 minutes we'll show you the latest methods of getting the most parking space for your dollar.

We'll give you up-to-date information on building structures that are virtually maintenance free.

We'll demonstrate how Peters' pre-cast concrete is superior to cast-in-place concrete in corrosion resistance. And we'll show you how best to integrate engineering and construction to assure total budget control.

After a 55 minute consultation with J.W. Peters you'll know how to build your parking structure right...right from the start.



JW PETERS
AND SONS, INC.

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